
Tudor Church Music

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HOSANNA TO THE SON OF DAVID

ANTHEM FOR SIX VOICES

by
ORLANDO GIBBONS
(1583-1625)

Edited by
EDMUND H. FELLOWES

OXFORD UNIVERSITY PRESS

Hosanna to the Son of David

St. MATT. XXI. 9. St MARK XI. 10. St. LUKE XIX. 38.

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Anthem for Six Voices.

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Broadly, but with movement. ♩ = about 100

The musical score consists of six staves for voices and one staff for the organ. The voices are: TREBLE I., TREBLE II., ALTO I., ALTO II., TENORS, and BASS. The organ staff is labeled 'ORGAN. For practice only.' The key signature is two flats, and the time signature is common time. The music is divided into sections labeled 'VERSE' with dynamic markings 'f' (fortissimo) and 'p' (pianissimo). The lyrics 'Ho - san - na to the Son' are repeated in each section, followed by 'of Da - vid, to'. The organ part begins with a forte dynamic 'f' and ends with a piano dynamic 'p'.

This is the continuation of the musical score from the previous system. It follows the same structure with six voices and an organ. The lyrics continue with 'Da - vid,' and then repeat 'Ho - san - na to the Son' followed by 'of Da - vid,' and so on. The organ part continues its rhythmic pattern, starting with a forte dynamic 'f'.

Da - vid, the Son of Da - vid, Ho - san - na
 to the Son of Da - vid, Ho - san - na to the Son of
 Ho - san - na to the Son of Da - vid,
 of Da - vid, Ho - san - na to the Son
 Ho - san - na to the Son of Da - vid,

to the Son of Da - vid. **p FULL** Bless - ed is he,
 — Da - vid, of Da - vid. **p FULL** Bless - ed is he,
 — of Da - vid. **p FULL** Bless - ed is he that cometh
 — of Da - vid. **p FULL** Bless - ed is he that com - eth, bless -
 — of Da - vid. **p FULL** Bless - ed is he that com - eth, bless -
 — of Da - vid. **p FULL** Bless - ed is he that com - eth in the name

A musical score for a four-part setting of the hymn "Blessed is he". The score consists of five staves of music, each with a treble clef and a key signature of one flat. The lyrics are written below the notes, with some words underlined and arrows pointing to specific notes, likely indicating performance techniques like sustained notes or specific pitch choices. The music is in common time.

bless - ed is he that com - eth, bless -

bless - ed is he, bless - ed is he that

in the name of the Lord, bless

he that com - eth in the name, bless - ed is

ed is he, bless - ed is he that com - eth,

of the _____ Lord, bless - ed is he that

A musical score for a four-part setting of the hymn "Blessed is he that cometh in the name of the Lord". The score consists of five staves of music, each with a treble clef and a key signature of one flat. The lyrics are written below each staff, corresponding to the notes. The music features various note values including eighth and sixteenth notes, and rests. The vocal parts are likely soprano, alto, tenor, and bass.

- ed is he that cometh in the name of the

com - eth in the name of the Lord, in the name of the

- ed is he, bless - ed is he that cometh in the name of the

he that com-eth in the name of the Lord, of the

bless - ed is he that com - eth in the name of the

com - - eth in the name of the

Lord. *mf* Bless - ed be the King, the King, bless -

Lord. Bless - ed be the King, the King, *mf* bless - ed be the

Lord. Bless - ed be the King of Is - ra - *mf*

Lord. Bless - ed be the King, bless -

Lord. Bless - ed be the King of Is - ra - el,

Lord.

- ed be the King of Is - ra - el, bless - ed be the King -

King of Is - ra - el,

el,

- ed be the King of Is - ra - el, bless - ed be the

the King of Is - ra - el, *mf* bless - ed be the

Bless - ed be the King -

A musical score for a four-part setting of the hymn "Blessed be the King". The score consists of four staves, each with a different vocal range (Soprano, Alto, Tenor, Bass). The music is in common time, with a key signature of one flat. The lyrics are integrated into the musical lines, with specific notes marked by arrows (>) indicating where the vocal parts should begin. The lyrics are as follows:

that com - eth, bless - ed be the King, bless - ed be the
bless - ed be the King - dom that cometh in the name,
bless - ed be the
King - - dom that com - - eth,
King - dom, bless - ed be the King, the
- dom - that com - eth in the name of the Lord, bless -

A musical score for a four-part setting of the hymn "Blessed be the King". The score consists of four staves, each with a different vocal range (Soprano, Alto, Tenor, Bass). The music is in common time, with a key signature of one flat. The lyrics are written below each staff, with some words accented by greater than symbols (>) indicating where they should be emphasized. The score includes various musical markings such as fermatas, slurs, and dynamic changes.

King, the King, bless -

bless - ed be the King - dom,

King - dom, bless - ed be the King - dom that com - eth

bless - ed be the King, bless - ed be the King that com - eth in

King, that com - eth in the name of the

- ed be the King - dom, bless - ed be the King - dom that

A musical score for a four-part setting of the hymn "Blessed be the King". The score consists of five staves of music, each with a treble clef and a key signature of one flat. The lyrics are integrated into the music, with arrows pointing to specific notes or groups of notes. The lyrics are as follows:

- ed be the King, the King
that com - eth in the name
bless - ed be the King - dom
that com - eth in
in the name of the Lord,
the name of the Lord,
that com - eth in the
Lord,
com - eth in the name
com - eth in the name, that com - eth in the name

p VERSE

of the _____ Lord. Peace in heaven, peace in
p VERSE

the name of the Lord. Peace in heaven, peace in
p FULL

com-eth in the name of the Lord. Peace in heaven, *p* VERSE
p VERSE

name of the Lord. Peace in heaven, peace in
p FULL

of the _____ Lord. Peace in heaven, *p* FULL
p FULL

of the _____ Lord. Peace in heaven,

f FULL

heaven, and glo - ry in the high-est pla - -
heaven, and glo - ry in the high - - est
peace in heaven, and glo - ry in the high-est
heaven, peace in heaven, in heaven, and glo - ry in the high-est
peace in heaven, and glo - ry in the high - est

- ces, the high - est pla - ces,
pla - - - ces, in the high - est
in the high - est pla. - ces, and
and glo - ry in the highest pla - -
pla - ces, glo - ry in the highest pla - ces,
pla - - - ces, and glo - ry in the high - est

and glo - ry in the highest pla - ces, and glo -
 pla - ces, and glo - ry in the highest pla -
 glo - ry in the highest pla - ces.
 - ces, peace in earth and glo - ry in the high - est
 the high-est pla - ces,
 pla - - ces, and glo - ry in the high - est, in the

dim.
 - ry in the high - est pla - ces. Ho -
 VERSE
 - ces. Ho - san - na in the high - est heavens, in the high - est -
 - san - na in the high - est heavens, Ho - san - na
 VERSE
 pla - ces. Ho - san - na in the high - est - heavens, Ho - san - na
 VERSE
 Ho - san - na in the high - est - heavens, in the high - est -
 VERSE
 Ho - san - na in the high -
 highest pla - ces.

A musical score for "Hallelujah" by Leonard Cohen, arranged for five voices. The score consists of five staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are integrated into the music, appearing below the notes. The vocal parts are: Tenor (top), Alto, Bass, Soprano, and Baritone (bottom). The lyrics are as follows:

- san - na in the high - est heavens, in the high - est
heavens, Ho - san - na in the high - est heavens, Ho -
in the high - est heavens, Ho - san - na
Ho - san - na in the high - est heavens,
heavens, Ho - san - na in the high -
- est heavens,

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of B-flat major. Measure 11 begins with a forte dynamic. Measure 12 starts with a half note followed by a fermata, indicating a pause or repeat.

heavens, Ho - san - na in the high - est
 san - na in the high - - est heavens, the high-est
 in the high - - est heavens, the high - - est
 Ho - - san - na in the high - - est heavens, in the high - est
 - est heavens,

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 11 begins with a forte dynamic (F) in the bass, followed by eighth-note patterns in both staves. Measure 12 begins with a forte dynamic (F) in the bass, followed by eighth-note patterns in both staves. The score concludes with a repeat sign and a double bar line.

ff FULL >

heavens, Ho - san - na in the high - est, in the
ff FULL

heavens, Ho - san - na in the highestheavens,
ff FULL >

heavens, Ho - san - na in the high - est
ff FULL

heavens, Ho - san-na in the highest heavens, the high - est
ff FULL

Ho - san - na

- san - na in the high - est, high - estheavens, Ho -

ff

high - - est heavens, in — the high - - est heavens.

the high - - est heavens, the high - - - est heavens.

heavens, in the high - est heavens, in the high - - est heavens.

heavens, in — the high - est heavens.

in the high - est heavens, in the high - est heavens.

- san - - na in the high - - - est heavens.

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